

THE TALKING MACHINE REVIEW

INTERNATIONAL

NO. 29

AUGUST

1974

HIGHLIGHTS
OF
THE
GREAT
1940-1941
BAND



Duke Ellington

AND HIS FAMOUS ORCHESTRA



"HIS MASTER'S VOICE"

LONG PLAY **33 $\frac{1}{3}$** R.P.M. RECORD

DUKE ELLINGTON

E.B.

I first heard Duke Ellington play in 1937 since when I have been an inveterate listener to his music on record, radio, television and live performance whenever the opportunity presented itself.

His band was formed initially to provide an accompaniment to dancing so his earlier compositions were of approximately three minutes duration, which also fitted conveniently on to a ten-inch 78rpm record. In this vein Constant Lambert referred to Duke Ellington as the genius of the three-minute composition. His music strained to be released from those fetters and occasionally the recording companies allowed something longer like the double-sided "Creole Rhapsody" and then "Black, Brown and Beige".

This is not denigrating the three-minute composition. There were many gems from all eras of Ellington's musical life. Each composition had some points of interest, whether it was an accompaniment to a singer or a purely orchestral item. As I have written in these pages previously, an accompaniment was never merely an 'umpah, umpah', but an interesting unobtrusive support to the main performer.

The 'main performer' could be an instrumentalist of the band playing a solo. It could have been Bubber Miley in the early days, Johnny Hodges or Harry Carney of almost any period, or Paul Gonsalves more latterly. Or, it could have been any of the various vocalists over the years. I always think of Ivie Anderson - but that is my preference.

The advent of the long playing record and the switch of public appeal away from 'ballroom' dance music permitted Duke Ellington's music (as that of other surviving big bands) to move away from being an accompaniment to dancing towards 'concert performance' and the long playing record. The latter would allow up to twenty-five minutes' uninterrupted performance. So with the long playing record came longer compositions from Ellington, frequently in the form of a 'suite'. "Whatever does Duke Ellington think he is doing"? asked those tied to the idea of the three-minute performance.

The essence of jazz was never lost and I suppose structurally the style of a symphony or concerto was never aimed for. The result was individually Duke Ellington.

It is a fine achievement for anyone to remain in the public eye for half-a-century. It is even finer to achieve a recording career of the same length of time. I am sure that Duke Ellington achieved this because he was one of those rare specimens of genius who never tired and continued to interest his audiences. Yet he never pandered to public demands. As a composer he wrote just as his inspiration guided him.

Of course he had collaborators. His musicians were collaborators without realising it, either at the rehearsal stage or while on stage. Billy Strayhorn was perhaps the closest collaborator who also composed in his own right as well as in conjunction with Ellington. There seemed to be a telepathic sympathy between the two men. Both of them wrote with the musicians in mind, recalling their capabilities and timbres. Thus it was fortunate, or because of it, that many musicians stayed with the Duke for some time.

While a continual programme of his recorded music has always been available suggesting a Duke Ellington who never looked back, his concerts frequently included something from a former era, though with a new arrangement. As a person, Duke lived in the future, or at least in the present, and rarely looked back. He was almost enigmatical and one always felt the conversation being directed his way, whether speaking to him personally, or

listening to a radio/television interviewer trying to pin him down to a date gone by. He might evade the issue with a humorous remark like, "Oh that! That was when I was fifteen years old." One knew then that he had no intention of being drawn further on whatever the point may have been.

He was always modest, sharing his success with his musicians. His compositions reflected this aspect too. There were never any long or "tricky" piano parts written into his compositions. Do not doubt his ability to play. I can bear testimony to that. A few years ago, because the bus bringing the band to Bournemouth broke down, the second concert had begun extremely late! As the time rolled around to eleven-thirty and the band was drooping visibly as the day had been long, and the audience 'demanded' more encores, Duke dismissed all but the drummer, bass player and Wild Bill Davis (organist) and continued as a quartet allowing him scope to show that he was still a very capable pianist.

He was always very courteous before his audience and frequently humorous. He was always very courteous about the work of other musicians and "top line" bands and seemed conversant with what they were doing. I suppose that apart from Duke Ellington the next longest survivor of the Big Band world whose durability is nearly as long as Count Basie. Each admired the work of the other but Mr. Basie has not composed long "epics".

I was a boy when I first heard Duke Ellington's music and have since derived much pleasure from it. How should someone never having been so privileged introduce himself? Like any other form of music he must take a convenient point as a taste and move around from there. Perhaps the recordings of the period of the early 1940's would be a satisfactory beginning. That was when Ellington began to move mentally from the three-minute dance tune limitation, yet the war had not disturbed a personnel that had been with him for some time. It is reflected in the tunes gathered on the ten-inch LP whose sleeve graces our front cover. From that point our 'enquirer' could move forwards and backwards in time. French RCA is well-on with its programme of re-issuing Duke Ellington's entire RCA/Victor 78 rpm output. From about 1940 he rarely recorded the compositions of others.

Ellington's music will survive and I foresee him being remembered in future generations as importantly in American music as Aaron Copland and Charles Ives. As many items were written with certain musicians in mind one wonders how they will sound in, say, a century from now.

However that may be I conclude with the hope that the future will also tell of Duke Ellington the man. A friendly, humorous and courteous man, always willing to talk to any 'fan' however late the hour - on equal terms quite genuinely.

He enjoyed his music and being able to indulge himself in that pleasure through the medium of his musicians. If one sentence could be used to express his opinion of his own life it might well be that which began his reply to my question about his (then recent) tour in Russia

"Man, we had a ball ! "

MYSZUGA (Pseudonym 'Filippi'). Aleksander (7th. June 1853, near Lvov - 9th. March, 1922 at Freiburg, Germany). Ukrainian operatic tenor and teacher of singing. He was born into a poor Ukrainian family, the son of a shoemaker, Filip Myszuga. He won a scholarship to train as a teacher and, having qualified, became a schoolmaster for a while. His amateur singing in church choirs attracted notice and he was encouraged to enrol at the Lvov Conservatoire as a pupil of Prof. Walery Wysocki (the great Polish bass and teacher, pupil of Lamperti and teacher of Krushelniyskaya, Jozef Mann and Adam Didur). He made his debut, while still a pupil at the Conservatoire, at the Lvov Theatre on 13th. September 1880, in the role of Stefan in Moniuszko's "Strazny Dwor". He was awarded a scholarship to continue his vocal studies in Italy where, in Forli in 1883 he appeared in "Marta" under the name of "Filippi". On his return to Poland, he was engaged by the Lvov Theatre for the 1883-84 season. A contemporary music critic wrote of his performance at that time: "He delighted all of us with his phenomenal voice". Prof. Wysocki wrote enthusiastically about his former pupil: "He is a 'tenore di grazia', splendidly suited to such roles as Elvino, Mcmorino and Edgardo, and even Faust. He would be wise to remain loyal to roles of this type and not allow Ernani or any other Italian bandit from the Verdi school to steal him from the wonderful career that awaits him!" Wysocki went on to praise the brilliance of his voice, his confidence with high notes, the delicacy of his mezzo-voice and the ease of transition from forte to pianissimo, all qualities so vital for the effective handling of the florid repertoire. Wysocki spoke warmly of his splendid articulation, commenting ruefully how rare a quality this had become among the generality of singers.

During this period, Myszuga sang the parts of Edgardo ("Lucia di Lammermoor"), Don Jose ("Carmen"), Lionel ("Marta"), Jontek ("Halka"), Alfredo ("La Traviata") and the title role in Gounod's "Faust".

He was, however, soon obliged to leave Lvov as the result of an unpleasant incident in which he was physically attacked by a newspaper reporter, and in January, 1884, he went to Warsaw. On 28th. April of that year he appeared for the first time on the stage of the Warsaw Opera, singing the part of Stefan in "Strazny Dwor". His performance was a resounding success and he was engaged by the management, remaining there until 1891. During those years he also made guest appearances in (for example) Vienna in February, 1885, Cracow and Prague in the summer of 1887, and Paris in the same year.

In 1891 he was forced to leave Warsaw because of trouble with the authorities. He was a witness in a murder trial and, as a Ukrainian patriot, he refused to give evidence in the Russian tongue. He returned to Lvov and appeared there for four seasons. He also appeared in Paris in March and April of 1892 in concert performances and in September of that year he sang again in Vienna. In 1895 he appeared in Cracow and between 1895 and 1898 at the Kiev Opera. By this time, the trouble in Warsaw had been forgotten and he appeared once more at the Warsaw Opera in the 1897-98 season. He returned to Lvov for the 1898-99 season, remaining there until 1905. From that time onwards, he made only guest appearances and did not tie himself down to the permanent membership of a particular company. His fame by now was such that he could virtually choose his theatres and roles for himself. In 1900 he appeared in Prague, Cracow and Lublin, in 1901 in Warsaw, in 1902 in Lodz, Zakopane and Warsaw. In 1903 he appeared in St. Petersburg singing, inter alia, the part of Jontek in Polish, and, in the same year, in Warsaw and Kiev. He seems to have spent most of 1904

in the capital. From 1905 he was appointed teacher of singing at N.V. Lisenko's School of Music and Drama in Kiev, where he remained until 1911, continuing to appear meanwhile at the Warsaw Opera at the National Theatre. In 1911 he became Professor of Singing at the Warsaw Conservatoire where he remained until 1913. In 1912 he sang the role of Jontek at the Warsaw Opera, at a jubilee performance celebrating the 700th performance of "Halka".

During the war and until 1919 he taught singing in Rome and from 1920 he was in Stockholm where he opened a school of singing.

Myszuga must have been a remarkable artist. He took endless pains in his search for perfection, studying and re-studying his roles. He had great verve and panache on the stage and there seems to have been unanimity among the critics of his time about the quality of his singing. He is described as having had a beautifully-coloured voice and brilliant, unforced high notes. Apart from the roles already mentioned, he was well-known for his portrayals of Lensky ("Eugen Onegin"), Werther, des Grieux ("Manon Lescaut"), Romeo, Fernando ("La Favorite"), Raoul ("Les Huguenots"), Vasco da Gama ("L'Africaine"), Radames ("Aida"), Hermann ("Pique Dame"), Sinodal ("Demon"), Otello, the Duke of Mantua ("Rigoletto"), Canio ("Pagliacci") and Count Almaviva ("Il Barbiere di Siviglia").

It has recently been discovered that Myszuga recorded two titles for Zonophone in Warsaw circa 1911 - and the gap between the two matrix numbers suggests at least the possibility that there may have been other, possibly unpublished titles. The Ukrainian State Broadcasting Corporation is rumoured to own one of his records (possibly the aforementioned Zonophone) but these one or two copies aside, no other examples have been reported despite assiduous searches and enquiries by collectors.

A biography of Myszuga "Vidatni Spivak Oleksandr Myszuga" was published in Lvov, in the Ukrainian language, in 1964. The edition was a very small one and copies are now virtually impossible to locate. This was followed by a more comprehensive biography "Oleksandr Myszuga: Spogadi, Materiali, Listi", published in Kiev in 1971 by "Muzitchna Ukraina".

© by M. Wyler 1974.

The foregoing is an extract from "Singers of Imperial Russia" by Michael Wyler to be published shortly

EXCELSIOR GRAM-O-PHONE ☆ F. ANDREWS

Take a long hard look at the picture on the next page. . . Have you looked? Now you know as much as I do about the Excelsior Gram-O-phone. . . Or do you know more? If anyone has any knowledge of the existence of one of these machines, especially the disc records which were sold with them, he is asked to communicate with me at 46, Aboyne Road, London NW.10 OHA.

Without throwing any light on the subject I can proffer the following auxiliary information.

The advertisement appeared three times within one week during the last week of November, 1900.

The E. Berliner Letters Patent had not yet expired in the British Isles and it is possible that the non-appearance of any further advertisements for this machine and its disc records was because it infringed the original Berliner patents, and the Sole Agents for it, "J.W. Rowe & Co. (Successors)", would very quickly have received a "Warning Letter" from the "Gramophone Company Limited", the owners of the Berliner patents.

The Excelsior Gram-o-phone

IS
Absolutely the Best.

Will amuse and teach Children the latest Songs.

Has no Springs to get out of order.
Is absolutely the cheapest Machine on the Market, and as good as any high-priced Machine.

Plays any known Instrument, Band or Orchestra.

Takes ordinary Gram-o-phone Records.

Price £3 3/-

INCLUDING 3 RECORDS.

EXTRA RECORDS, 2/6 Each

NOTICE.—We exchange Records if in good condition at 1/- each.

**SEE THIS
BOY?**

He loves his Machine.
So will any child.

TRADE SUPPLIED AT LIBERAL
DISCOUNT.

**Sole
Agents:**

J. W. ROWE & CO.,

Successors,
**15/16, ALDERMANBURY,
LONDON, E.O.**

A Child can easily fix it up!!!



GOODS SENT OFF THE SAME DAY AS ORDER AND REMITTANCE RECEIVED

Note the word "Gram-o-phone" ! Printed thus, the only undertaking to employ the word in this fashion, as far as I am aware, was the National Gram-o-phone Corporation of New York.

If we take note of the boy's clothes we see that he is wearing a 'sailor suit' which were common all over western Europe at that time so there is no clue to any nationality of manufacture of these machines and discs.

The Excelsior-Werke of Germany, at this time were only manufacturing 'Excelsior' phonographs and cylinders

The former owners of the J.W.Rowe Company had been customers of J.E.Hough in the days when he sold illegally phonographs and cylinders as the "London Phonograph Company".

I hope I have proved to you how easy it is to write about a subject about which one knows nothing. The only positive thing is that the 'Gram-o-phone' in the illustration closely resembled the 'hand-cranked' Gramophone. Who else can really tell us something positive?

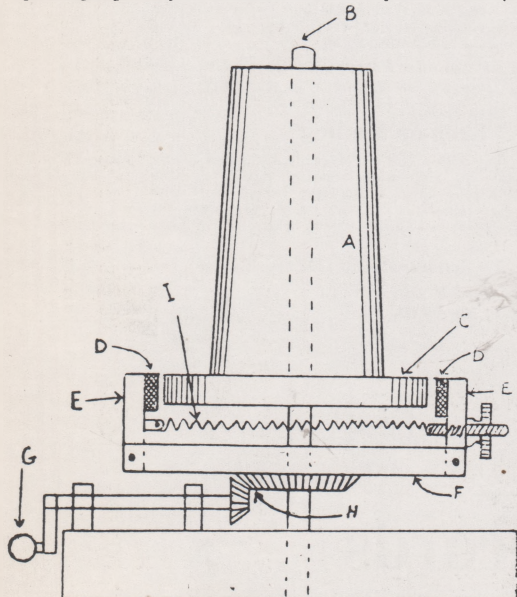
THIS IS IT !

M.C.HARRIS

The August, 1973, issue of 'The Talking Machine Review' - page 238 - asks "Who can identify this?"

I feel that the illustration below IS the answer. The machine is just a slightly modified version of that shown in the line drawing, which is taken from page 132 of Harry Gaydon's book "The Art and Science of the Gramophone" (published 1926). As the text says, the tone arm is not shown. The text says..."One very ingenious device invented in the old phonograph days consisted of a cylinder A (Fig.131), mounted on the vertical spindle B.

Attached to the bottom of the cylinder was a brake drum C, on which two brakes D attached to movable arms E hinged on the revolving member F. This was revolved by hand by crank G through gear H. The blocks were held in close contact with the drum C by an adjustable spring I. In operation when F commenced to revolve, the cylinder was turned through the grip of the brake blocks, but the faster it revolved the less the grip due to centrifugal force causing the arms E to tend to fly out until a speed was reached, when they ceased to grip altogether. The grip being regulated by the tension of the adjustable spring, various speeds were obtainable. This device governed after a fashion, and could be adjusted to give passably good results. The record in this device was reproduced by a soundbox mounted on a horizontal tone-arm, not shown, moving in a vertical direction and balanced, contact to record being maintained by a spring."





4 New Ones

These are the *first* records of the four songs that have waked up Broadway. And they are as *good* as they are *new*. You'll want all of them.

"Pride of the Prairie"

The best song of the Western plains that has been produced. It is full of the fine broad swing of "cowboy" music which is rapidly becoming the leading feature of the big musical successes in New York. Sung by the Columbia Quartet, strong, tuneful and lively.

Columbia XP Cylinder Record (25c) No. 33227
Columbia 10-inch Disc Record (60c) No. 3769

"Summertime"

When you hear this song you will immediately remember that great success, "In the Good Old Summer Time." This new song has all the good points of Blanche Ring's great hit, and more. "Summertime" has an irresistible melody, that just fits with the title. Sung by the Columbia Quartet, who have arranged the harmonies and the orchestral parts so as to bring out all there is in the music.

Columbia XP Cylinder Record (25c) No. 33229
Columbia 10-inch Disc Record (60c) No. 3771



"Sweetheart Days"

A sentimental song of pleasant hours and sweet memories that will appeal to everyone who was ever young. Sung by the Columbia Quartet, and in beautiful style.

Columbia XP Cylinder Record (25c) No. 33230
Columbia 10-inch Disc Record (60c) No. 3772

"Keep on Smiling"

A marching song with a spirited air, sung by a new tenor, Mr. William Redmond. No more "taking" music has been recorded than this song-story of the light-hearted lover who bids his sweetheart remember that no matter how dark the clouds are today, tomorrow will be fair and bright—and "Keep On Smiling."

Columbia XP Cylinder Record (25c) No. 33228
Columbia 10-inch Disc Record (60c) No. 3770.



TALKING MACHINE REVIEW
 19 GLENDALE ROAD
 BOURNEMOUTH
 BH6 4JA ENGLAND



Columbia Records

Firstly I must apologise that I am months in arrears in correspondence and despatching orders, as well as this magazine. Whereby hangs a long tale which when abbreviated is... As it was obvious that schoolteaching, which I have done for virtually thirty years, was causing my indifferent health I resigned, with no new occupation in mind. Then one day my telephone rang and the voice revealed himself as Mr. Bryan Samain, Chief Public Relations Executive of E.M.I. Ltd. The result is that I have been engaged since 1st. June writing a guide to the E.M.I. Collection of phonographs and gramophones & accessories, some 300 items. This has meant that apart for weekends I have been living away from home unable to deal with matters concerning 'The Talking Machine Review'. Obviously, and unfortunately, the work is only temporary. "Working" with two hundred odd "machines" has been absorbingly interesting. As I type this on 5th. September, I have a few days break. The whole of the Collection has been professionally photographed and I await the final batch of finished prints. It is hoped to publish a fully-illustrated Guide and make it available to the public, although the Collection will for the present not be on view to the public. . . . I hope to have more news about all of this in our next issue.

Record companies are not entirely devoid of interest in their history. In this issue we reproduce some pictures and an account of the Museum of Polydor International, the modern successors of Deutsche Grammophon. We are grateful to Polydor International for permission to reprint the article that appeared in its house-magazine 'Gazette' of 27th. March, 1974.

Most of our illustrations are self-explanatory. However, we are grateful to Mr. B.W. Young who supplied the original Columbia cylinder leaflet for reproduction. Unfortunately the leaflet bears no date. Although it was known that the Adler Co. whose phonographs and gramophones we have featured in the previous two issues made Gloria cylinders, it was a pleasant surprise to be loaned an original listing of them which we reproduce on another page. It seems that Adler supplied dealers with their "machines" under names because Mr. Barry Williamson of Liverpool wrote to tell us that he has the "Modell Victoria 105" but it has the transfer on it saying... "Dulcettophonograph. The Phono Exchange, 44. Berners Street, Oxford Street, W. " The transfer is right across the lid.

The H.M.V. Lumière gramophones employing a pleated diaphragm were short-lived. They were introduced for the autumn of 1924 but did not survive to be in the October 1925 catalogue. The reproduction was equal to any acoustic Gramophone of its day, so it must have been the fragility of the diaphragm which caused the withdrawal of the model. Some collectors suggest that it was "killed" by the introduction of electrical recording, but I cannot see how this can be because electrical reproduction was not introduced until some time later. The whole thing strikes me as 'peculiar' because Louis Lumière (the famous film pioneer) was granted British Patent 11,015 in July, 1909, for his diaphragm invention. He followed this with patents for modifications over the next couple of years but it remained obscure until the Gramophone Company's models of 1924.

Several readers have sent in material of pictorial nature sufficiently interesting to be included in our pages. We try to keep a balance between pictures and 'legend' so I hope that they will be patient until their material is used. We might even issue a supplement of 'illustrations'.

It seems that all nations are imposing exorbitant postal charges these days

upon those citizens sufficiently literate to use the postal services. To conserve our own funds in future, any non-urgent replies to correspondence will be sent with the following magazine. We shall extend this service to Frank Andrews whose mailbag is also large! Also, we can see no reason for readers inside the British Isles to use the first class mail when writing to us. Having to earn a living at something else, we can rarely give immediate reply and although we are always interested to hear from readers we are modest in thinking that readers can economise with second class mail. We know that when writing from overseas you have no choice.

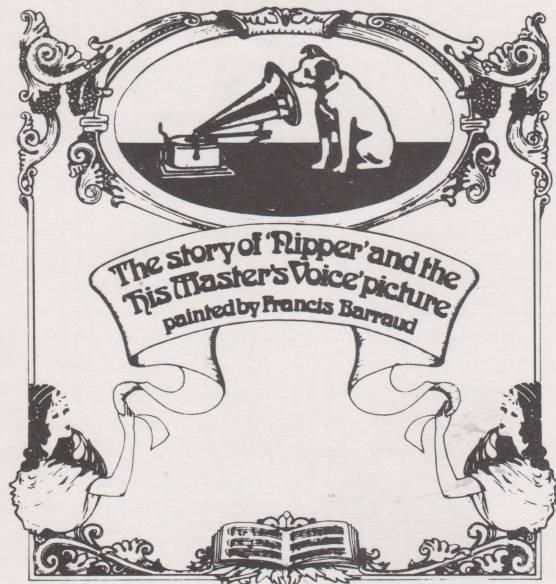
The advertisement below serves to emphasise that stocks of the "Nipper Book" are running low despite our initial very large print-order.

We are told that there is a world-shortage of paper even though rubbishy adverts continue to flood through the door. However, there is an acute shortage of large tough envelopes. The makers tell us that our order placed at the beginning of June will not be made until mid-September... and that is the country's chief envelope makers. If we are forced to use an inferior type of envelope again, or a plastic bag, we hope that your copy of the magazine will arrive safely.

Paper prices have increased alarmingly. A year or so ago we were fortunate in being able to purchase a very large stock of duplicating paper for our advertisement pages from a very cheap source. We have almost used up that supply which enabled us to offer cheap advertising. We see that current prices of the same paper from regular merchants is $2\frac{1}{2}$ times the price we paid last year!

To end on a cheerful note, we hope not to be too late with the October issue and anticipate including many items which we hope will interest you. Ernie Bayly.

HONOURING THE 75th. ANNIVERSARY



THE STORY OF NIPPER & THE HMV PAINTING

by Leonard Petts,

with introduction by Frank Andrews.

This tells the story of Francis Barraud and how he painted his "inspiration" & how it was adopted by The Gramophone Co to become famous all round the world as a trade mark for The Gramophone Co and the Victor Co.

As Mr. Petts had access to the archives of E.M.I. we are able to present the authentic story for the first time. Also for the first time we can show you what Barraud's painting looked like when it depicted an Edison Phonograph instead of the brass-horned Gramophone with which we are now familiar. Profusely illustrated with pictures of Nipper, Francis Barraud, etc. etc.

Price 85 pence (\$3.00) inc. post.
from Ernie Bayly, 19, Glendale Road,
Bournemouth BH6 4JA, England.

PAUL ROBESON

SYDNEY GILES

It was 6th. December, 1958. Paul Robeson was to appear to give a recital at the Dome, Brighton. I had admired him and at the same time read much good and bad about him. To be honest I thought that I had little chance to get to see him, let alone take a photograph of him for my collection. Before the concert I had an appointment to have my eyes tested, which would make things more difficult. I would not have much time to meet him before the concert and realised that I should have to try to get to his dressing room some time during that evening. It was a dark night and as I made my way to The Dome from East Street I could not help thinking to myself that it was not going to be too easy. On arriving at The Dome stage door, with my camera and equipment slung over my shoulder, I noticed a young lady standing there with her camera "at the ready", flash gun and all. At this time I had not intended to take my photographs outside but seeing the girl all ready it made me change my mind. At this time I had a very large flash gun, a Zeiss Ikon, a gun with which one had to take one's time when getting ready for taking photos. That is why I always prefer to take the photos in the dressing room for it was much easier than trying to fix it in the dark. The sight of the girl inspired me somehow to get my camera rigged up. Mine being a large gun was going to help me later in the evening.

Shortly before the recital a car arrived with Mr. Robeson. The young lady got her picture just as he was coming from the car. All this time I had Mr. Robeson in my sights. He came nearer, nearer, and when he was almost on top of me he joked, "Come on, I can't wait all night." I smiled and took the photograph.

The concert was very fine and Mr. Robeson not only proved himself a great singer but the way he carried himself on the stage made him one of the finest artists I have seen.

After any concert, be it serious or jazz or light music you get the rush for autographs. I had still only taken one photograph of Mr. Robeson, and I was not at all sure about it. So I made my way to the dressing room, only to see a crowd waiting by the swing door which leads to the back of the stage and the dressing rooms. Most of the people waiting were Africans, but the man who was waiting in front of me was a certain Dr. Sless, whom I recognised from an article in the Evening Argus. Of course, I had fixed up my equipment for the second time that evening after the recital had finished, before I had joined the small gathering. It did not make me any happier when Douglas Reeves appeared and a gentleman informed him "No autographs". I did not want autographs but my chances of obtaining photographs looked slim. The position was that the Africans were first, then Dr. Sless, then me dressed in a duffle coat with gadgets bag slung over my shoulder plus camera with very large gun with just as big a reflector. In fact I looked like a proper press photographer.

The Africans were now informed that Mr. Robeson was ready for them. As they were disappearing through the door I heard a voice say, "You had better come as well sir." I did not take any notice at first for I did not know that Mr. Reeves was speaking to me. But when he said, "Are you from the press?" I was just going to say "No" then corrected myself by saying "Yes", so went through the swing door and found that the Africans already talking to Mr. Robeson. I later found out that these people were West African students who were now residing in Brighton, and that they had collected and

brought Mr. Robeson a Diary which was a gift from all West African students in Brighton. All this time I had been looking around me and found that we were in fact on the stage looking out to rows of empty seats which only twenty minutes before had been full. The lights were still shining down on to the stage. I could feel my hair oil gently running down my forehead, and at the same time I could feel the eyes of Douglas Reeves on me, for he had brought me through as press photographer and yet I had not taken one photograph! So I played the aprt and started to take photographs from all angles, leaving some film for myself, for I must have a photo of Mr. Robeson with myself. One thing I have learned about Mr. Robeson is that he is a great talker, just mention any subject and you find it very hard to get away. As well as being a great singer he is also a very great talker, in fact he must be a very well-read man. Mr. Robeson was kind enough to let me pose with him for a photograph. As I thanked and left him he was still talking. I had the feeling that Mr. Reeves was thinking to himself "That is the funniest press photographer I have ever seen." All thanks are due to my camera and flash gun for without them I would not have got to see Mr. Robeson.

On 11th. March, 1960, Paul Robeson again appeared at The Dome, Brighton; I attended the recital but this time I decided not to go round to the dressing rooms to meet him, for even if I wanted to I felt that luck would not be on my side for the second time.

THE LAMBERT CO. F. ANDREWS

Corrections to my article in Talking Machine Review No. 27, April 1974 :-
page 70, paragraph 5 should read, "Mr. James Hough, Edison Bell Consolidated Phonograph Co. Ltd. manager". . . .
page 75, paragraph 8 should read, "On 6th. March, 1906"

I have received an interesting letter from John Dales of Birmingham which extends my knowledge of Lambert cylinders. I must make it clear that my article was primarily about the Lambert Company and not its cylinders. John Dales emphasises that one must not be confused by the Edison Bell Indestructible Records which are announced as such. These commenced pink in colour (as were Lambert's in Chicago), then the colour was changed to brown when (so far as those in Mr. Dales' possession are concerned) the word "Indestructible" was dropped from the announcements. This type was replaced by the "Ebony Indestructible" which was the type made at the factory of Edisionia Limited at the starting point of my article on the Lambert Company Limited. Edison Bell advertised their "Ebony Indestructible" cylinders in the same fashion as the Lambert Co. Ltd. There is no doubt in my mind that the Edison Bell Indestructible Records from the first pinks to the "Ebony" blacks were manufactured by Edison Bell with the co-operation of the Lambert Company of Chicago under some agreement (because a licence is never mentioned) or they would have been infringing Lambert Patents. John Dales points out that Edison Bell Indestructible "Ebony" cylinders were not numbered separately but bore numbers from Edison Bell "Popular" 2-minute wax series. (This is so. One had the choice of a wax or indestructible cylinder. I have seen the catalogues - Editor)

Another feature of Edison Bell Indestructibles was the scratching of a date on the end of the cylinder after the playing groove, in the American fashion, i.e. the number of the month, the day, and then the year.

The Lambert Company Limited cylinders, I am informed, have a channelled rim, in which the title, artist and catalogue number are moulded in raised letters as well as having the catalogue number at the end of the playing grooves in addition to the date. The German-made

records dispensed with the date and the Italian records had neither date nor catalogue number at the end of the grooves, but do have another number, which may be the Italian catalogue number. The German records which came in red "Elephant" trade mark boxes marked "British Bands, British Songs, British Artists" were announced as "Lambert Record" spoken, John Dales says, with a German accent.

ADDITION DATA ON CYLINDERS FROM JOHN DALES :-

Two Minute Lambert Indestructible Records (British)

102	4.Mar.1904	Life in Vienna Waltz	Alexander Prince	concertina
163	28.Nov.1904	Choristers Waltz	Lambert Concert Orchestra	
5110	11.Oct.1904	Life's Lullaby	Hamilton Hill	baritone
5198	3. Jan.1905	Mary had a little lamb	Florrie Forde	
5216		That's what I'm going to be	Fred Elton	comic
5220	1905	Come on, Caroline	Harry Bluff	comic
5233	18.Jan.1905	Kind Permission of the Daily Mail	Edgar Curtis	comic
5234	18.Jan.1905	My English Sailor Man	Edgar Curtis	

Two Minute Lambert Indestructible Records (German)

8015	Donauwellen, waltz (Ivanovici)	Military Band
8022	Alte Kameraden Marsch (Tieke) (Old Comrades)	Military Band
8046	König Karl Marsch	Military Band

Two Minute Lambert Indestructible Records (Italian)(Announced in Italian)

206 : 306	"La Boheme" (Puccini)	Pot pourri	Assumed by John Dales to be by
281 : 311	Inno di Garibaldi		Milan Municipal Guards Band
293 : 323	"Carmen" (Bizet)	March	"
5389: 39	"Lucrezia Borgia" (Donizetti)	Qualunque Sia (?a tenor)	

The Rex Two Minute Wax Gold Moulded Records

43	I'll sing thee songs of Araby (Clay)	Sidwell Jones
47	Juliana	W.G.Webber
123	The Stormfiend (Roeckel)	W.G.Webber
152	"Le Prophete" (Meyerbeer)	Coronation March
211	Asleep in the deep (Petrie)	Emperor Franz Joseph Guards Band
409	Penelope	W.G.Webber
		Harrison Latimer

Box variations.... Indestructibles- The word 'Permanent' is omitted from the small curved banner on early issues.

The Rex - The shaded "banner" background is brown up to record No.75 approximately but is blue on all later examples.

Thank you John Dales.

From Tony Besford comes an addition to the 6-inch Imperial Record list:-

No. 62 Knight Errant March Imperial Military Band

On Sunday 20th. October, 1974 another mammoth B A Z A A R will be held at Alexandra Palace, London N.22.

On sale at the B A Z A A R will be Vintage Records, Vintage Toys, Vintage Postcards, Militaria, Transport Relics, Old Bottles and Advertising Relics.

There is adequate car parking in the grounds adjacent to the Palace. Those travelling by public transport should take bus W2 (it is a little single-decker) which runs from Finsbury Park to Turnpike Lane Underground stations, and stops right close to the Palace.

EDISON PHONOGRAPH MONTHLY, JULY, 1913
SUGGESTED ADS FOR THE NEW AMBEROLA VI



Dance

whenever you like,
as long as you like.

*No need to wait for
some one to play. The*

EDISON PHONOGRAPH

is always ready—
is always willing—
is never tired—
is never out of tune—
is *always in good time.*

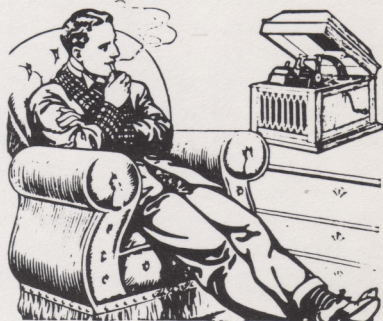
EVERYBODY can join in
the dance, and the Edison has a full
repertoire of the best DANCES.

Ask to hear

AMBEROLA VI

It's the model that you can carry
wherever you would dance.

JOHN BLACKSTONE
205 Main Street



R

For Restful Recreation

A good cigar,
an easy chair

—and an

EDISON PHONOGRAPH

IF you're alone, or you're homesick—
or if you are boarding—off in camp,
left "on duty,"

**Don't forget, there is
one jolly good fellow:**

The New Edison Amberola VI

It has concealed horn, diamond point re-
producer. Plays all Blue Amberol Records.
Portable and companionable. Ask to hear

AMBEROLA VI

SPENCER MARSH & CO.
301 Somerset Avenue

Record Research - FONOTIPIA ☆ F. ANDREWS · 155

Not included in the Oakwood Press "Voices of the Past series, Vol.3, "Dischi Fonotopia" by J.R.Bennett are the following details for record numbered 92280/92281

G. Finzi - Magrini, soprano mit orchestra.

(92280 "Lucia di Lammermoor" (Donizetti) Rings hersche Schweigen part.1.
92281 " " " " " part.2.

This record was included in the German Fonotopia supplement for May, 1909, hence the aria being given in German. Is this the aria known in Italian as "Regnava nel silenzio"?

Of far greater importance was the inclusion in this list of a series of Fonotopia records which so far as I know have not been listed previously in 'modern' reference works :-

In the May, 1909 German Supplement of Fonotopia Records.

19 cm (7½ inches) double sided at 3.25 marks each.

(9500	Garibaldi Hymne (Olivieri)	The Band of the Italian Royal Marines cond. Seba	
9501	Die Marseillaise (R. de l'Isle)	"	Matacena
(9502	Bersaglieri Marsch	"	
9503	Spanische National Hymne (Jiminez)	"	

In the June, 1909 German Supplement of Fonotopia Records

(9504	Englische National Hymne	"
9505	Russische National Hymne (Livoff)	"
(9506	Turkische National Hymne (S.E.Nedjib Pascha)	"
9507	Griechische National Hymne (Mantzapoy)	"
(9511	Mandolinomania reverse unknown	"

ODEON

INFORMATION WANTED ON ODEON RECORDS IN THE BRITISH ISLES

Realistically, the only efficient way of cataloguing Odeon Records issued throughout the world during the period 1904 to 1914 is by their single side or record numbers. The single face numbers were allocated in national blocks which makes the listing of these records the research responsibility of collectors in those countries where Odeon Records were sold, with reference to the relevant national catalogues.

Ernie Bayly and I have carried out a survey of the Odeon records as issued in Britain (and Mr. Bayly, Senior has started compiling a list!). Odeon Records in Britain were sold by three different agencies who organised the recording sessions, pressings, arrangements of catalogues and supplements, and all had their own methods of numbering the discs for which they at some time had responsibility. They were free to issue records of any nationality from Odeon's 'common pool'. It is true that the catalogues do show the single-face numbers, thus revealing from which national blocks the records are derived. The first agency issued its records by single-face numbers only, while the other two used one catalogue number for each double-sided disc. Some records were kept on sale throughout the life of the three agencies, so can be found bearing any of three numbers. Sometimes a record may bear the number of one agency crossed out with the new agent's number as well. If our catalogue sees the light of day it will be laid out under artistes' names and beside each title will be tabulated the various numbers under which it was sold. As far as the first agency was concerned, because it used an individual single-face number for each side of a record, often quite out of sequence, we may never be sure that we have listed every record because some records may never have 'lived' long enough to be
(continued on p.157)



BY APPOINTMENT TO
H.M. THE QUEEN.



BY APPOINTMENT TO
H.M. QUEEN ALEXANDRA.

"His Master's Voice"

Model No. 460

(TABLE GRAND)

SPECIFICATION

Best Wax Finish Oak Cabinet of new and unique design; height 11 in., width 17 $\frac{3}{8}$ in., depth 22 $\frac{5}{8}$ in.; internal fittings gold plated and enamelled, external fittings oxidized. Fitted with two needle bowls for new and one for used needles. Double 1 $\frac{1}{4}$ in. spring motor, improved style; 12 in. turntable, special semi-automatic brake; special regulator with automatic speed indicator and 14 in. Pleated Diaphragm. *(Also made in Mahogany.)*



Price :

OAK - - £22 10 0

MAHOGANY £25 0 0

No Sound Box, Tone Arm or Horn

included in a catalogue. We can never be sure that the agency used every possible number in its block. Similarly we may never know how many were issued from 'foreign' blocks. For the present we will direct your attention to the second and third agency.

Below we list the Odeon records with catalogue numbers, for which we cannot as yet find any details. As always, if you have these records please send us details of everything that is on the label, in the shellac around the label, or what is scratched under the label yet visible because the label is depressed into it, for example matrix numbers which will look something like -LX 1407 and may be the recording engineer's initials or signs, like A.B. or A.H.B. or a "sqiggle" like a badly written w or wr, or something in old Gothic script.

Double-sided Odeon records of 7½-inch diameter in the /3,000 series = any higher than 3287.

Double-sided Odeon records of 10½-inch diameter in the series commencing at 1 =

650, 655, 656, 657, 658, 666, 709, 719, 730, 741, 743, 744, 756, 775, 780, 781, 783, 784, 785, 786, 787, 789, 797, 802, 804, 811, 812, 813, 814, 815, 817 and any higher.

Double-sided Odeon records of 10½-inch or 10inch in the series prefixed O or RO (The RO discs are labelled "Odeon Royalty Record"). Of the following, some may be prefixed RO =

0100, 0101, 0105, 0108, 0126, 0319, 0330, 0637, 0694, 0695, 0696, 0711, 0719, 0725, 0728, 0732, 0742, 0744, 0748, 0749, 0756, 0762, 0769, 0775, 0779, 0784, 0793, 0799, 0808, 0810, 0811.

0812, 0813, 0814, 0815, 0816, 0817, 0818, 0819, 0820, 0821, 0822, 0823, 0824, 0830 & higher.

Double-sided Odeon Records of 12-inch diameter in the series commencing O1 = any higher than O7

Double-sided Odeon Records of 12-inch diameter in the series prefixed X or RX commencing X1= X87, X94, X95, X96, X97, X100, X101, X102, X103, X109, X110, X113 and any higher. (The RX series is labelled 'Odeon Royalty Record') Remember, some of the above blanks could be RX.

Double-sided Odeon Records of 12-inch diameter in the series commencing RX500 = any higher than RX 507

Double-sided Odeon Records of 10½-inch diameter in the series commencing RO 2000= any higher than RO 2018

Single-sided Odeon Records of 13½-inch diameter in the series commencing G0.72,000= Any higher than G0.72,005

Single-sided Odeon Records of 13½-inch diameter in the series commencing G0.73,000= Any

Single-sided Odeon Records of 10½-inch diameter with catalogue numbers in the 'low hundreds' So far we have traced only 175, 341, 342. Note, these are catalogue numbers and NOT single face numbers which these records also bear!

Single-sided Odeon Records of 10½-inch diameter with catalogue numbers 850 to 1050 =

Information is wanted on records between 850 to 864, 866 to 907, 929, 930, 952, 1000, 1007, 1009, 1014 and higher. These are catalogue numbers and not single face numbers.

Please inspect any 10½-inch Odeons you may have in the 'O' & 'RO' prefixed series to see if you have any numbers which have been crossed out in the space surrounding the label. If so, please let me have details.

In the series of double-sided Odeon Records commencing at 1 there were some prefixed A, or, B. When a record was deleted and the catalogue number was re-used for another recording (not necessarily for the same musical item) its second use was prefixed A, and its third use B. Obviously there is no sequential run of such numbers, so please send me details of any Odeons you have with catalogue numbers prefixed A or B.

One reminder... Many Odeon records have the catalogue number stamped in the area surrounding the label. All Odeon details to Frank Andrews, 46, Aboyne Road, London NW.10 OHA. England.

I was particularly interested in Mr. Adamson's article on reproducing Berliners, G & T's., etc. Not be at all technically minded when it comes to talk of groove widths and depths, let alone KHz and dB/Octave, I do not propose to comment on Mr. Adamson's findings, except to say that I will bear it all in mind when the time comes for me to buy more expensive equipment than I have at present.

However, perhaps readers (though I feel that most of them must be far more 'expert' than I) might like to know how an unscientific amateur tackles the reproduction and committing to tape cassettes of acoustic discs.

I find that most later acoustic records, provided they are in reasonably good condition and were not recorded much above or below 78rpm, play quite satisfactorily, if with some loss of resonance, on my modest Van der Molen stereo deck, the actual mechanics of which appear to be of the order of a simple, modern record player except that the pickup weight and swing are adjustable. I use a standard GP 104 78 diamond stylus. Most records of this type require widely varying adjustments of the bass and treble controls, of course.

These later acoustics I tape directly from the deck into my Bush Arena stereo cassette recorder. My only modification is to ignore the left-hand stereo output from the Van der Molen amplifier, and channel the right-hand output into both the left and right inputs on the tape recorder. I discovered, quite by accident, when idly twiddling the stereo balance while playing a somewhat worn 78, that the left-hand channel reproduced more hiss and/or swish than the right-hand.

This also applies to non-mint copies of electrically recorded 78s, and I find it a particularly useful dodge when taping laminated records (Columbia especially) which have been heavily played and have developed a lisp. With few exceptions (perhaps when a record has been played in the past by a faulty acoustic soundbox where the drag was to the outer rim of the record instead of the centre) the lisp is predominantly on the left-hand channel and barely audible on the right.

I possess no Berliners, but I do have a number of early G & T's and other bumpy or rough records recorded at peculiar speeds.

These I normally reproduce acoustically on a circa 1929/30 HMV table model, double-spring Gramophone. (The kind one sees pictures of Galli-Curci or Fritz Kreisler using on pre-war manilla HMV 78 sleeves!)

Having heeded the voice of experts, I have tried using various kinds of bamboo, etc. needles. However, these do not work well on records which are at all 'stepped', and the soundbox is so heavy and the tone-arm not free-swinging enough to play a 12-inch record through before the point becomes worn in many cases.

So, I tend not to play these acoustics too much, but am in the throes of committing them all to tape cassettes so that I can listen to them without wearing them further.

I find most acoustics respond quite well with Songster Bronze needles, though on some heavily recorded ones (some Odeons, Bekas, G & T's) I reluctantly use soft-tone steel needles.

Having judged what I believe to be the correct speed by ear (I am musical, but have not perfect pitch, and certainly do not go searching for original scores or sheet music to determine the key and test the gramophone against the piano!), I then pin two layers of

cloth over the mouth of the horn! (Usually a linen tea towel and a fairly loosely woven, but fluffy, hand towel!) This lessens 'scratch' without muffling or loss of volume.

Depending on what I am recording, I have two methods of achieving what I believe to be the most reliable and natural method of conveying the sound from the horn into my two stereo microphones.

Concerted numbers, bands, orchestras and any indistinct or 'muzzy' recordings I find come over best by placing the microphones, facing away from the horn, on the seat of a well upholstered chair very close to the horn, thus eliminating some of the acoustics of the room.

On the other hand, solo musichall artists (We assume vocalists=Editor), balladeers, opera singers, and solo string (except piano) and wind instrumentalists seem to be better committed to tape by utilising the acoustics of the room and placing the microphones apart some feet away (though still facing away from the horn on an armchair). The room I use is about 12 feet x 15 feet, about 8 feet high, carpeted all over, a bed, two armchairs and a whole 12 feet floor to ceiling width of heavy curtains in a bay window, and a heavy curtain over the door. During recording I keep the curtains closed, as the walls are lard, as is the ceiling and the surface of various furnishings like glazed pictures, a glass-topped table and a marble table. This gives a more spacious sound.

As I live within 100 yards of a fairly busy railway line and underneath flightpaths of both Heathrow and Gatwick airports, filling a cassette by microphone can be a long job by the microphone method unless one prefers Galli-Curci's "Gentle Lark" to have some competition from jumbo jets, or "Roses of Picardy" to be apparently blooming at Clapham Junction! (One of the world's busiest stations - in London= Editor).

By this time, you're probably thinking what a fool I am, and dare say some of the doyens of gramophone art would consider I do all the wrong things and could find numerous faults in my methods and in the results on my tapes. However, until I can amass a collection of both acoustic and electric equipment providing much finer adjustment in the quality of sound emitted, I'm content not to fret over imperfections but do the best I can.

RECORD REVIEWS

E.B.

World Records SH.196 'MADELEINE GREY'

Chants d'Auvergne (Collected & arranged by Canteloube). 1.Lo Fiolaire. 2.Bailero. 3.Trois Bourrées-a)L'año de rotso, b)Ound onoren gorde? c)O bal din lou Limousi. 4.Brezairola 5.1'Antoueno. 6.Deux Bourrées- a) Naï pass ieu de mio, b)Lo Cailhè. 7.Passo pel prat. 8. Bourrée- Malouros qu'o uno femmo. Sung in the Languedoc dialect. Orchestra conducted by Elie Cohen. Recorded 1930.

*.Chants Hebriques (Ravel) a)Kaddisch, b)Mejerke c)L'Enigme éternelle. Sung in Hebrew with piano accompaniment by Maurice Ravel. 2.Chanson Madecasses(Madagascar) (Parry-Ravel). Sung in French with Flute,piano & Cello accompaniment,conducted by Maurice Ravel.Recorded in 1932.

Those who watch Independent Television will be acquainted with 'Bailero' for an ^{version} anaemic of it accompanies advertisements for Dubonet. If you wish to hear it properly sung, with fine attack and sympathy you should not miss this re-issue of Madeleine Grey's hard-to-find records. Indeed, this L.P. apparently is the total of her recordings! She studied piano with

Cortot and voice with Hettich at the Société Nationale de Musique. Born in France in 1897 she made her debut in 'Mirages' a song-cycle written for her by Gabriel Fauré in 1921 accompanied by the composer. From then on she became a champion of contemporary music. Do not let this deter you, for I am sure that you will find the Canteloube collection of folk songs from the Auvergne enchanting. The bourrées really are gay dances, while the berceuse 'Brezairola' is disarmingly tender. By contrast Aoua (of the Madagascan songs) is fiery and powerful. In the Madagascan songs the voice blends with the instruments to recapture the local scene. However, in the Hebrew songs the voice takes the full melodic line. As Michael Kennedy's note says, "The performances reveal Madeleine Grey's voice in all its beauty & suppleness and give evidence of the keen intelligence and authority of her interpretations." One wonders how this important document of contemporary music was slipped quietly into the 'World Records' Retrospect series. It is worthy of a 'Treasury' series. Perhaps it stands better chances of staying longer in the catalogue where it is! And so it should!

World Records SH.206. The Melody Maker - Roberto Inglez.

1.Tico tico. 2.My foolish heart 3.Jamaican rumba 4.Andalucia- Bolero(The breeze and I). 5.Dengozo. 6.Another night like this 7.The green cockatoo. 8.The melody maker. 9.Brazil. 10.Two silhouettes. 11.The wedding samba. 12.Baia. 13.Zacatecas. 14.Laura. 15.Os quindins de ya ya.

I'm sorry..... I was disappointed by this one. Although I am not fond of the music purveyed by nightclub caballeros, memory had served me badly and I find this boring! It is dominated by the left-hand piano style of Mr.Inglez which is just too much after one has listened to a whole L.P. side of it! I just had to rush to listen to my old South American 78's of the real thing! If you are the type who like your South America with a nightclub-tan, then I would recommend you dig out those early L.P.s of Stanley Black, they are less monotonous... Or Edmundo Ros has a bit more drive!

Capri CA 23-G. Draaiorgel "De Cementmolen"

1.Wachtparade. 2.Curly Headed Baby. 3.Tango Serenade. 4.Russische Mars. 5.Liefdesdroom. 6.Bredase Jongens. 7.Oranje Mars. 8.Sterren en bloemen. 9.Mühle im Schwarzland. 10.Hans Albers Mars. 11.Gouden hart serenade. 12.Mars van de vredesbond.

This is a Dutch record of a typical street organ named (in English) 'The Cement Mill' which was restored by J.Roos. There are no notes on the sleeve, so I can but tell you to search Rotterdam if you holiday in Holland - I mean the organ. These street organs are frequently 'one man power' who hauls them and pumps them! They are 'medium' in size, I suppose, as organs come. I draw this record to your attention because the 'books' of music for all of the tunes were set by C.Frey - a wizard of the art. Thus there is variety. There is diminuendo - so often lacking in 'automatic' organs. The waltzes are languorous and 9. whose English title I think is 'Mill in the Black Forest' (or similar) is delightful. I have no idea where one buys this in England, but it is stocked by record collector/shop proprietor Jan Schoondergang, Jan Hendrikstraat.72, The Hague, Holland, who I'm sure will help you.

World Records SHB. 22. "Music Hall - Top of the Bill" (a two-record set).

This is perhaps the most important re-issue of Music Hall singers to date, because it includes many records which in original form are, to quote an old saying "As rare as hen's teeth" . . . as you will see as I raise the curtain!

1.Now I have to call him father=Vesta Victoria. 2.& 3. It's a great big shame & If it wasn't for the houses in between.= Gus Elen. 4.That's how the little girl gotten=Marie Lloyd.

continued on page 162.



BY APPOINTMENT TO
H.M. THE QUEEN.



BY APPOINTMENT TO
H.M. QUEEN ALEXANDRA.

"His Master's Voice"

Model No. 510

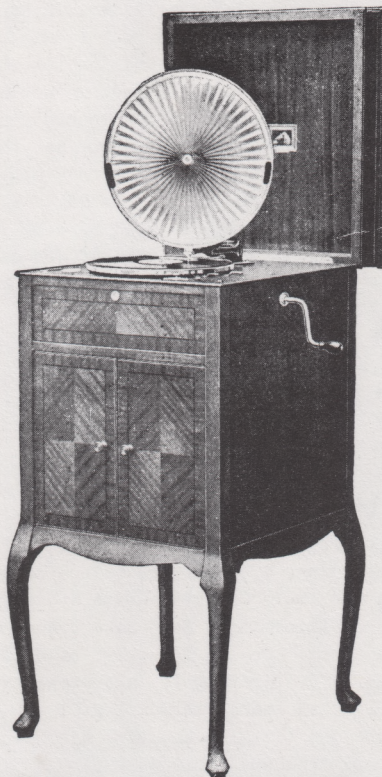
(CABINET GRAND)

SPECIFICATION

Best Satin Finish Mahogany Cabinet of new and unique design; height 43 in., width 21½ in., depth 23½ in.: internal fittings gold plated and enamelled, external fittings oxidized. Fitted with two needle bowls for new and one for used needles. Quadruple 1½ in. spring motor, improved style; 12 in. turntable. Special semi-automatic brake; special regulator with automatic speed indicator and 14 in. Pleated Diaphragm. It is also provided with a record index book and storage chamber capable of containing 72 records. (*Also made in Oak.*)

Price:
MAHOGANY
£50 0 0

OAK
£45 0 0



"With the Pleated Diaphragm"

THE GRAMOPHONE CO., LTD., London, W.1

5.'Arry, 'Arry, 'Arry.= Alec Hurley 6.Up I came with my little lot= Herbert Campbell. 7.I've made up my mind to sail away.= Tom Costello. 8.Riding on top of a car=George Lashwood. 9.Mrs le Browning= Fred Emney (Snr) & Sydney Fairbrother. 10.Stop your tickling Jock= Harry Lauder. (Which reminds me, we have some wonderful original pictures of H.L. ready for the next issue=Editor) 11.Give my regards to Leicester Square=Victoria Monks. 12.Wee Deoch an' Doris= Whit Cunliffe. 13.Tessie= Lil Hawthorne. 14.I had my hands in my pocket=George Formby. 15.The bird on Nellie's hat= Maidie Scott (This is a different version to my 78=Editor) 16.Little Dolly Daydream=Eugene Stratton. 17.All your pals may leave you=Kate Carney. 18.The Beefeater=Dan Leno. 19.Oh! Oh! Antonio=Florrie Forde. 20.Wait till the work comes round= Gus Elen. 21.Molly O'Morgan= Ella Retford. 22.I do like to be beside the seaside= Mark Sheridan. 23.If you want to have a row wait till the sun shines.=Victoria Monks. 24.I want to sing in opera=Wilkie Bard. 25.Nursie Nursie= Clarice Maine and "That". 26.The best man= Little Tich. 27.Jolly good luck to the girl=Vesta Tilley. 28.Kangaroo Hop=Billy Williams. 29.My Dusky Princess= Gertie Gitana. 30.Yiddle on your fiddle.= Albert Whelan. 31.A little of what you fancy does you good= Marie Lloyd. 32.Waiting for the Robert E.Lee= The Two Bobs.33.Take a look at me now=Beth Tate. 34.Mayor of Mudcomdyke= George Robey.

What a roster of artistes! Many of these recordings are truly UNIQUE in that they must have been transferred from the sole surviving copies. The earliest recording was made in February, 1899 and the most recent May, 1917; though only eight were recorded after 1911. They were from Berliners, Jumbos, Regals, as well as G&T. The transfers were made by John Wadley who has made an excellent job of it. You will be very pleasantly surprised. You cannot consider yourself interested in British Music Hall if you do not buy this set! , . . Even if you have to go without food for a while! There are some excellent songs which will set you singing!

LAMBERT

John Dales has sent a few more cylinder details:-

5008.11th.Oct.1904 The Veteran's song
5050.20th.Oct.1904 Whitlock at the Pole
5061.29th.Jun.1904 My friend from home
5230. 1905 Under a Panama

Ernest Pike
Billy Whitlock
Pete Hampton
Edgar Curtis

F. ANDREWS SAYS

Here are a few 'open replies' to save postage.... To John Hobbs...I must correct my assertion that his'Smith' record was pressed from Edison Bell. It was from Gramvovox masters, whose numbers are similar to 'Bell Discs'. Ernie & I both thank John Dales for his information for this issue. I have no information that Jake Graham was associated with International Indestructible cylinders, nor can I support or deny that agents of the International Company bought the cylinders for pirating in Jake Graham's shop. He had an important & thriving business however. Special thanks to Charles Slater of Australia who sent the lyrics of Billy Williams "When there isn't a girl about". This has proved to be different from "Where, O, where" You were the only one to answer this query!

Edison Phonograph Monthly, April, 1912



**You were never too young—
You will never be too old—to enjoy the
Edison Phonograph**

The Edison Phonograph is not only the greatest musician of all the ages—it is all the great musicians of the present day—playing all of the greatest music ever written.

You select your programme to suit your audience when you own an Edison Phonograph. The songs you love best, sung by the singers who sing them best—your kind of music, rendered as only the Edison can render it—as true to life as the original.

The Edison tone is pure, smooth, subdued and true, because of the rounded, button-shaped sapphire reproducing point, which gives exactly the right volume of sound for the home. And the sapphire point is permanent—lasts forever. No changing needles, no scratching, or wearing of records.

Make your own Records. The Edison is the only type of instrument with which this can be done. Ask for booklet, "Making Records at home."

Edison Phonographs	-
Edison Standard Records	-
Edison Amberol Records	-
Edison Amberol Concert Records	-
Edison Grand Opera Records	-

£2.	6.	0.	to 50 guineas
-	-	-	price 1/- each
-	-	-	price 1/6 each
-	-	-	price 2/6 each
-	-	-	price 4/- to 8/- each

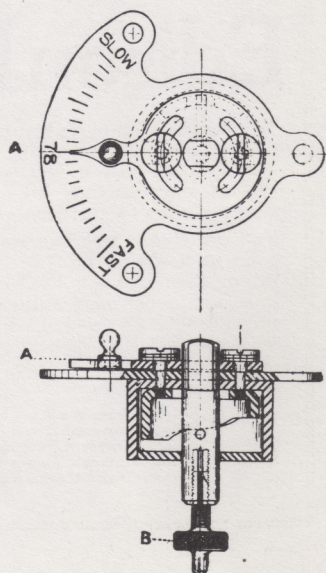
ADJUSTING SPEED INDICATOR

(164)



To test the correctness of the Speed Indicator:

1. —Set the Pointer (a) to any given figure on the Dial, as for instance 78.
2. —Wind up the Machine and play a record, after having placed between it and the Turntable a slip of paper protruding about $\frac{1}{2}$ an inch beyond the edge of the Turntable, so that the revolutions of the Turntable can be counted while the Machine is playing, by letting the paper touch your finger at each revolution (see Sketch).
3. —While playing the record count the number of times, in one minute by the watch, that the paper passes your finger, commencing to count not at one but at nought.
4. —If it passes less than 78 times, turn to the left the adjusting screw (b) on the underside of the woodwork to which the motor is attached, holding the pointer (a) in position at 78 with the finger.
5. —If the paper passes more than 78 times to the minute, turn the screw (b) to the right and count the revolutions again, adjusting the screw (b) either left or right as above described, until it is found that the paper passes 78 times in a minute when the pointer (a) is set at 78.
6. —The indicator is then correctly adjusted and when the pointer (a) is moved to any other number on the Dial, the Machine will play at whatever speed the pointer indicates.



Adler Phonograph Co.

1906

Gloria-Goldgußwalzen

sind klangvoll, tonschön, dauerhaft, sowie frei von jedem Nebengeräusch, die besten und billigsten Hartgußwalzen

Durchaus deutsches Fabrikat. — Jede Nummer sofort lieferbar.

Instrumental-Musik

Spezialitäten:

Berliner Militärkapelle

- 6001 Das Aufziehen der Schloßwache
mit Preußenmarsch.
- 6001a do. „ Hohenfriedberger Marsch.
- 6001b do. „ Alexandermarsch.
- 6003 Ablösen der Schloßwache.
- 6005 Parade auf dem Tempelhofer Feld.
- 6006 Zapfenstreich und Gebet.
- 6007 Ablösen der Burgwache.
- 6009 Rückkehr von der Parade.
- 6010 Schlacht bei Sedan.
- 6011 Alarmierung der Berliner Feuerwehr.
- 6024 Die Wachtparade kommt.
- 6027 Festreille des Gardekorps.

Rixdorfer Dorikapelle

- 6012 Rixdorfer.

Berliner Symphoniekapelle

- 6013 Studentenabenteuer.
- 6014 Zum Geburtstag.
- 6015 Lustige Landpartie.
- 6017 Schmiede im Walde.
- 6028 Lustige Schlittenfahrt.
- 6031 Im Zirkus.
- 6032 Das musikalische Haus.
- 6036 Mühle im Schwarzwald.
- 6050 Weihnachtsbescherung.

Märsche:

Berliner Militärkapelle

- 6101 Torgauer Marsch.
- 6102 Fehrbelliner Reitermarsch.
- 6103 Pariser Einzugsmarsch.
- 6104 Hohenfriedberger Marsch.
- 6105 Dessauer Marsch.
- 6106 Alt-Hannoverscher Jägermarsch.
- 6107 Armeemarsch No. 7.
- 6109 Radetzky-Marsch.
- 6110 Marsch der Finnländischen Reiterei.
- 6111 Parademarsch der 18. Husaren.
- 6113 König Karl-Marsch.
- 6114 Kaiser Friedrich-Marsch.
- 6115 Prinz Heinrich-Marsch.
- 6117 Kadetten-Marsch.
- 6118 Unsere Garde.
- 6119 Unter dem Sternenbanner.
- 6120 Unter dem Doppeladler.
- 6122 Soldatenblut.
- 6124 Soldaten im Park.
- 6125 Björneborganes (schwed. Marsch).
- 6127 Waidmannsheil.
- 6128 Potpourri deutscher Märsche.
- 6129 Finsterwalder Sängermarsch.
- 6130 Marseillaise.
- 6133 Marsch aus „Berliner Luft“.
- 6134 Alexandermarsch.

- 6135 Unser Kaiser Friedrich-Marsch.
- 6136 Bayrischer Defilirmarsch.
- 6137 Hoch Habsburg.
- 6138 Kaiserfanfaren.
- 6139 Hochzeit machen.
- 6140 Kinder seid gemütlich.
- 6141 Im Zigeunerlager, Marsch v. Sousa.
- 6142 Ein schwerer Junge.
- 6143 Darum Mädchen weine nicht.
- 6144 Tölzer Schützenmarsch.
- 6145 Brucker Lagermarsch.
- 6146 Gammeljäger Marsch.
- 6147 Liederpotpourri.
- 6148 Hiawatha.
- 6149 Einzugsmarsch des Kronprinzen.
- 6150 Erzherzog Albrecht-Marsch.
- 6151 El Capitan.
- 6152 Fröhlich Pfalz Gott erhalt's.
- 6153 Prinz Coburg Marsch.
- 6154 Frisch voran.
- 6155 Landjäger-Marsch.
- 6156 Waffenruf.
- 6157 Wiener Fiaker.
- 6158 Amerikanischer Adler-Marsch.
- 6159 „Bis früh um fünf“.
- 6166 Mit Bomben und Granaten.
- 6167 Fahnenkompagnie.
- 6176 Die Fußparade a. „Auf in's Metropol“.
- 6177 Pierrot-Marsch.

Walzer:

Deutsches Tonkünstler-Orchester

- 6301 An der schönen blauen Donau.
- 6302 Donauwellen.
- 6303 Loin du bal.
- 6305 Ueber den Wellen.
- 6306 Weaner Madeln.
- 6307 Geschichten aus dem Wiener Wald.
- 6309 Dorfschwalben-Walzer.
- 6311 Wiener Blut.
- 6313 Sirenenzauber.
- 6316 Menuett-Walzer.
- 6320 In lauschiger Nacht.
- 6324 Estudiantina.
- 6325 In der Sommernacht.
- 6326 Wiener Praterleben.
- 6327 Lustige Brüder.
- 6328 Wintergarten-Sterne.
- 6329 Lysistrata-Walzer.
- 6332 Tief im Böhmerwald.
- 6333 Ninetta-Walzer.
- 6334 Veilchenmädel-Walzer.
- 6335 Schlittschubläufer-Walzer.
- 6337 Wein, Weib, Gesang.
- 6338 Morgenblätter.

- 6340 Mondnacht auf der Alster.
- 6345 Goldregenwalzer.
- 6352 Fledermaus-Walzer.
- 6354 Der Liebe Lenz.
- 6355 Schaukelwalzer aus „Auf in's Metropol“.
- 6358 Die Welle.

Tänze:

Deutsches Tonkünstler-Orchester

- 6025 Negerständchen, Cake walk.
- 6401 Glühwürmchen-Idyll, Rheinl.
- 6402 Negerlein, Rheinländer.
- 6407 Wenn die Spatzen schlafen gehen, Polka.
- 6408 O, du mein Pusselchen.
- 6412 Im Kahlenberger Dörfel.
- 6413 Contre-danse mit Kommandos.
- 6415 Pfeiflied aus „Frühlingsluft“.
- 6416 Herzblättl-Mazurka.
- 6417 Schenk mir doch ein kleines bischen Liebe, Rheinländer.
- 6418 Rendez-vous Intermezzo, Rheinl.
- 6420 Krakowiak, Polnischer Nationaltanz.
- 6421 Der lustige Ehemann, Rheinländer.
- 6423 „Nimm mich mit“.
- 6424 Oberbayrischer Ländler.
- 6425 O Susanne, Rheinländer.
- 6427 Whistling Rufus.
- 6431 Gut bayrisch. Ländler-Potpourri.

Gavotten und Salonstücke:

Deutsches Tonkünstler-Orchester

- 6501 Stephanie-Gavotte.
- 6502 Schmeicheltätzchen-Gavotte.
- 6505 Das Glöckchen im Tal.
- 6506 Die Nachtigall im Fliederbusch.
- 6507 Die beiden kleinen Finken.
- 6508 Die beiden Grasmücken.
- 6515 Illegitime-Gavotte aus „Auf in's Metropol“.
- 6516 Husarenritt.

Lieder:

Deutsches Tonkünstler-Orchester

- 6321 Der letzte Taler.
- 6601 Tief im Böhmerwald.
- 6602 Gruß an Sorrent.
- 6603 Ich sende diese Blume dir.
- 6604 Es war einmal
- 6607 Schlösser, die im Monde liegen.
- 6608 Liebster glaube mir.
- 6609 Am Elterngrab.
- 6614 Die Musik spielt.

- 6615 Studentenlieder-Potpourri.
 6616 An der Weser.
 6617 Geh' mach dein Fenster'l auf.
 6618 Der Vorschuß auf die Seligkeit aus „Auf in's Metropol“.
 6622 Du mein altes Berlin a. „Auf in's Metr.“.
 6626 Du liebes Aug', du lieber Stern.
 6627 Ninetta-Serenade.
 6640 Rosen, Tulpen, Nelken.

Weihnachtslieder u. Choräle:

- 6624 O du fröhliche.
 6625 Stille Nacht (mit Glockengeläut).
 6630 Das ist der Tag des Herrn.
 6631 Lobe den Herrn.
 6632 Nun danket alle Gott.
 6633 Es ist bestimmt in Gottes Rat.
 6634 Vom Himmel hoch da komm ich her.
 6635 Was Gott tut das ist wohlgetan.
 6636 Eine feste Burg.
 6637 Lobt Gott ihr Christen.
 6638 Es ist ein Ros' entsprungen.

Soli:

Piston

- 6105 Dessauer Marsch.
 6801 Die Post im Walde.
 6808 Lustige Streiche.

Piccolo

- 6851 Titels-Serenade.

VIOLIN

- 6639 Ave Maria
 6979 Am Elterngrab

Klarinette

- 6424 Oberbayrischer Ländler.
 6904 Cavatine aus „Robert der Teufel“.

Geige

- 6639 Ave Maria.
 6979 Am Elterngrab.

Opern und Operetten:

Berliner Symphoniekapelle

- 6701 Intermezzo aus „Cavall. Rustic.“.
 6702 Brautchor aus „Lohengrin“.
 6703 Ouvertüre zu „Zampa“.
 6704 Ouvertüre „Teil“.
 6705 Ouvertüre zu „Dichter und Bauer“.
 6708 Marsch aus „Carmen“.
 6709 Marsch aus „Tannhäuser“.
 6710 Potpourri aus „Freischütz“.
 6713 Potpourri aus „Ein tolles Jahr“.
 6715 Potpourri a. „Durchlaucht Radieschen“.
 6716 Potpourri aus „Herren von Maxim“.
 6717 Ouvertüre zu „Diebische Elster“.
 6718 Ouvertüre zu „Leichte Cavallerie“.
 6719 Lustspiel-Ouvertüre.
 6721 Ouvertüre „Martha“.
 6723 Baccarolea. „Hoffmanns Erzählungen“.
 6730 Fledermaus-Potpourri.
 6731 Ouvertüre zu „Barbier von Sevilla“.
 6732 Zigeunerbaron aus „Troubadour“.
 6733 Potpourri aus „Vogelhändler“.
 6734 Phantasie aus „Figaros Hochzeit“.

Gesang und Sprache

Herrenstimmen:

Kgl. Opernsänger Marian Alma, Tenor

- 7001 Graal's Erzählung.
 7002 Schwanenlied aus „Lohengrin“.
 7003 Lohengrins Abschied.
 7004 Trinklied aus „Cavalleria Rusticana“.
 7006 Stretta aus „Troubadour“.
 7014 Durch die Wälder.
 7015 Ach wie so trügerisch.
 7026 Gute Nacht du mein herziges Kind.
 7027 Zieh hinaus beim Morgengraun.
 7028 Lebe wohl mein flandrisch Mädchen.
 7029 La Paloma.
 7030 O Maienzeit, o Liebestraum.
 7075 Ninetta.

Opernsänger Franz Porten, Bariton

- 7051 O du mein holder Abendstern aus „Tannhäuser“.
 7053 Czarenlied a. „Czar u. Zimmermann“.
 7055 Gruß an Sorrent.
 7057 Die Kirschen in Nachbars Garten.
 7059 Am Elterngrab.
 7061 Küssen ist keine Sünd'.
 7062 Pfeiflied aus „Frühlingsluft“.
 7072 Jahreszeiten der Liebe.
 7099 O schöne Zeit, o selige Zeit.
 7731 Vorschuß auf die Seligkeit aus „Auf in's Metropol“.

Opernsänger Hans Horsten, Tenor

- 7016 Küssen ist keine Sünd'.
 7017 Ob du mich liebst.

- 7018 Der letzte Taler.
7023 Wie mein Ahnherl 20 Jahr.

Paul Steineck, Bariton

- 7069 Die süßen kleinen Mägdelein aus
„Schön war's doch“.
7714 Vater, Mutter, Schwestern, Brüder.

Paul Trede

- 7090 Ihr heißet mich willkommen.
7096 Winterlied von Koß.

Georg Braun

- 7717 Du bist zu schön, um treu zu sein.
7742 Du mein altes Berlin aus „Auf in's
Metropol“.
7744 Schaukellied a. „Auf in's Metropol“.

Opernsänger Guido Herper, Bariton

- 7727 Der Heimatstraum.
7728 Dein gedenk ich, Margarethe.

Anton Sattler

- 7311 Geh' mach dein Fensterl auf.
7313 Das Edelweiß.
7320 Frauenliab.

Nebe-Quartett

- 7251 Grüße an die Heimat.
7253 Mein Himmel auf Erden.
7255 Weh daß wir scheiden müssen.
7256 O du fröhliche.
7257 O Tannenbaum.
7258 Stille Nacht.
7259 Das ist der Tag des Herrn.

Damenstimmen:

Opernsängerin Adelheid Rubens, Sopran

- 7162 Arie aus „Mignon“.

Margarete Wiedecke

- 7155 Lachende Familie.
7156 Tralala.
7165 Schenk mir doch ein kleines bischen
Liebe.
7168 „Nimm mich mit“.
7170 Platz, jetzt kommt Grete.

Duette:

Ludwig Arndt und Marg. Wiedecke

- 7211 Bis früh um fünf.
7212 Gauner-Duett.

Alfred Bernd und Adelheid Rubens

- 7201 Wer uns getraut a. „Zigeunerbaron“.

Hans und Margarethe Horsten

- 7206 Nur das eine bitt ich Dich.
7207 Trinke, Liebchen, trinke schnell.
7208 Pfeiflied aus „Frühlingsluft“.

Renoth und Huber

- 7305 Zillerthal.
7307 Hansel und Mirzl.
7309 Schnadahüpf'n.
7310 Alpenglühn.

Couplets:

Gustav Schönwald, Humorist

- 7519 Schnadahüpf'n.
7521 Minna Minneken.
7523 Kameruner Wachtparade.
7524 Rentier Dase.
7526 Der Fleckwalzer.
7527 Wenn Kalkulatorsch in die Baumblüte.
7528 Das Sumpfhuhn.
7537 Kinder, der Cylinder.
7538 Das Bett.

Ludwig Arno

- 7517 Ein schwerer Junge aus „New
York“.
7733 Der Taxameter aus „Auf in's
Metropol“.

Humoristische Vorträge:

Martin Bendix (der urkomische Bendix)

- 7408 Am Telefon.
7423 Der Brief.

Martin und Paul Bendix

- 7401 Beim Zahnarzt.
7409 Am Stammtisch.
7410 Beim Photographen.
7425 Ein Volksredner.
7426 Im Zoologischen Garten.

Gustav Schönwald

- 7436 Das Recht auf Arbeit.

Gustav Schönwald und Ida Mayer

- 7403 Auf dem Bahnhof.
7404 Eine Gardinen-Predigt.
7429 Lustige Eisenbahnfahrt.
7431 Auf dem Jahrmarkt.
7435 Hauswirt Klauke.

THE CARE OF

“His Master’s Voice”

Sound - Boxes.

Some Suggestions as to Adjustment and Simple Repairs.

There is little probability of one of “His Master’s Voice” Machines getting out of order if the directions given in the instructions book which accompanies every new machine are carefully followed. Customers, however, are apt to get careless in such matters. They either neglect the instrument, in which case certain parts become worn through lack of lubricants, or else they tamper with parts that should be left alone. More often than anything, however, Gramophones suffer through mere carelessness. The sound-box in particular is likely to be ill-used. As far as possible with so sensitive and delicate a mechanism, “His Master’s Voice” sound-box is fool-proof. Nevertheless it gets so much handling in the ordinary course of things that it sometimes needs a little attention. The following suggestions regarding the sound-box will be found useful if carried out thoroughly.

If a sound-box does not reproduce perfectly take it apart and examine each part before re-assembling it. Don’t venture to guess at what’s wrong, and tighten a screw here, loosen one there, etc., because there are a number of things that might cause trouble. To remedy any of these it is absolutely necessary to take the sound-box apart and examine each detail before putting it together again. When doing so, follow these directions :—

- 1.—Take off the rubber back by removing the two screws which hold it in place. Always do this first, as it enables you to get out the diaphragm screw more easily.
- 2.—Remove diaphragm screw in the centre of the diaphragm, holding the diaphragm to the needle arm.
- 3.—Take needle arm off by removing the two screws which hold it in place.
- 4.—Remove the three screws which hold the metal back.
- 5.—Take out the rubber gaskets and diaphragm.

Now examine each part carefully, watching particularly for the following things. Any one or all of them might cause the sound-box to blast or give an imperfect reproduction.

Dead Rubber Gaskets.—If they have lost their round shape, and have become flattened, they have lost their resilience and are “dead.” Replace them with new ones, being careful that they do not buckle when in place.

Needle Arm Springs.—These must not be too close to lock nuts. If they are, it indicates that the Springs have been weakened. If there is any doubt about the Springs, replace them with new ones. Weakened Springs will always cause a sound-box to be defective.

Needle Screw.—See that the thread has not become stripped, and that it is not too slack.

Diaphragm.—Hold it to the light and see that it is not cracked. If it is, replace it with a new diaphragm.

Follow these directions carefully and you can rest assured that the sound-box will reproduce perfectly when re-assembled.

To re-assemble, observe the following directions carefully:—

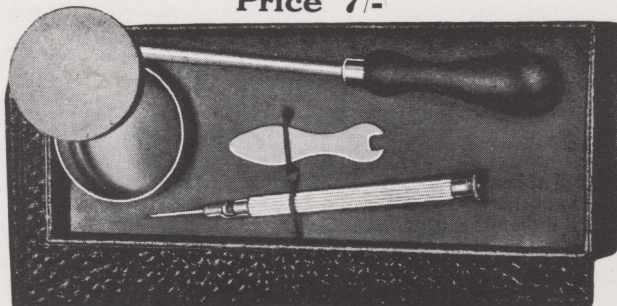
- 1.—Put one rubber gasket in place in the rim of the sound-box, so that the joint comes directly under the needle-arm. This is done so that the joint will not be noticeable when the needle-arm is in place.
- 2.—Put diaphragm on the gasket taking great care that it doesn't touch the sides of the box anywhere. Make absolutely sure that it clears all round; the box would blast if it touched anywhere.
- 3.—Put the second gasket in place, being careful to have the joint come diametrically opposite the joint of the first gasket. This is done to avoid making a weak point, as two joints coming together would do.
- 4.—Put on the metal back—and be sure that the gasket does not buckle.
- 5.—Fasten the needle-arm in place just tight enough so that it will not shake sideways—be sure you have the right adjustment. The needle-arm should clear the diaphragm about one-thousandth of an inch, or just between touching and clearing. To get this adjustment it will be necessary to manipulate the adjusting screws, after which lock the lock-nuts.
- 6.—Put the centre screw in place with the proper washer—be sure to bring the diaphragm and needle-arm tightly together.
- 7.—Wax both sides of the diaphragm at centre screw, using special wax and waxing iron made for this purpose.
- 8.—Replace rubber back.
- 9.—Test the Sound-box on one of "His Master's Voice" Machines, using some record with which you are familiar.

"His Master's Voice"

SOUND - BOX ADJUSTING SET

as illustrated, containing full instructions for use.

Price 7/-



Hanover Reveals Treasures

171

New Information Centre Ready for Visitors

HANOVER Museum, lecture room, library, record archive — all this and more is Polydor International's new Information Centre, located in an air-conditioned room in the heart of the Podbielski Strasse factory here. Gems from the history of the gramophone are attractively displayed alongside some of the latest achievements in recording.

"I don't really know exactly what we have here" confesses Dr. Gerd Schöttler of the Technical Staff Bureau in Hanover and "curator" of the Information Centre, not without a trace of pride.

"I am still sorting out and cataloguing some of the hundreds of documents and photographs which have been collected over the years and in our storeroom in the cellar we have still more historic instruments and records for which there is no room in the Centre itself".

Dr. Schöttler, over 25 years with Deutsche Grammophon Gesellschaft and Polydor International and a one-time company delegate to Japan, has spent many months collecting together archives, gramophone records, old gramophones and phonographs and more modern display material. Much of it was in store at Head Office in Hamburg and was taken down to its new home in Hanover by truck.

Pride of place in the museum section of the Information Centre goes to one of the very rare original Berliner gramophones, made by the inventor and founder of the Deutsche Grammophon Gesellschaft in 1887 (see picture top left). But the collection includes examples of the full range of gramophone players, including an exotic 'ro-coco' model made in 1920 for a grand-duke.

The machines represent the various stages in the development of the "talking machine", as it was known in its early days, and there are quite a few curiosities such as a 1908 forerunner of the jukebox and a pre-

World War Two attempt at stereophony — two pickups on one record feeding two separate speakers.

Even Edison's phonograph has its place in the Centre, both in full size and in miniature: one of Dr. Schöttler's favourite exhibits is a tiny model of a phonograph, small enough to fit in the palm of the hand, with a little book attached to the base. The models were given to ladies attending the Engineers' Ball in Vienna in 1890 and they entered their dancing partners for the evening in the booklet.

Hundreds of unique records, including one with the voice of Emil Berliner himself, are preserved in the Information Centre. In order to avoid having to play them for all visitors Dr. Schöttler is building up an archive of the records, played on the original contemporary gramophones or phonographs, on musicassettes.

But looking back is only one function of the centre and exhibits also tell the visitor about the latest techniques in recording and in production of discs and musicassettes.

All of the many hundreds of visitors to Polydor International in Hanover will be brought to the Centre where, with a modern slide projector, Dr. Schöttler

or one of his associates can take them on a complete "tour" of the Hanover factories without even leaving the Information Centre.

© Polydor International 1974

My Memories of the Berliners

DGG Veteran Rudolf Herzberg, 93, Looks Back

HAMBURG The 75th anniversary of the Deutsche Grammophon Gesellschaft, celebrated around the world last year, stirred many memories for a 93-year-old German emigrant living in Cape Town, South Africa. Rudolf Herzberg is probably the oldest-living ex-employee of the DGG — he started work in the Hanover factory in 1900, just two years after the firm was founded by Emil and Joseph Berliner. Equally interesting to company historians is the fact that Herzberg's family was also closely linked with the Berliners. Here GAZETTE reprints a few extracts from his correspondence with Polydor International which started when he heard of the DGG Jubilee celebrations.

The mother of Emil Berliner was born in Cuxhaven (North German port city) around 1812 and was about the same age as my grandmother, who was born in Hanover. The two met in Hanover between 1840 and 1850 and the numerous Berliner children were my mother's contemporaries...

I remember very well how in 1891 Emil Berliner and his family came over from the United States and our two families spent the summer holidays together in Harzburg. I was only ten years old, but Emil's face made a great impression on me even then. I made friends with his eldest son Herbert S. Berliner. Many years later Herbert was to run the family's factory in Montreal and my son, now living here in Cape Town, work-

ed with him there in the 1920s...

Joseph Berliner and I worked closely together in the Hanover Jewish community for many years. He, the older man, was the chairman and I, representing the younger generation, was the deputy chairman...

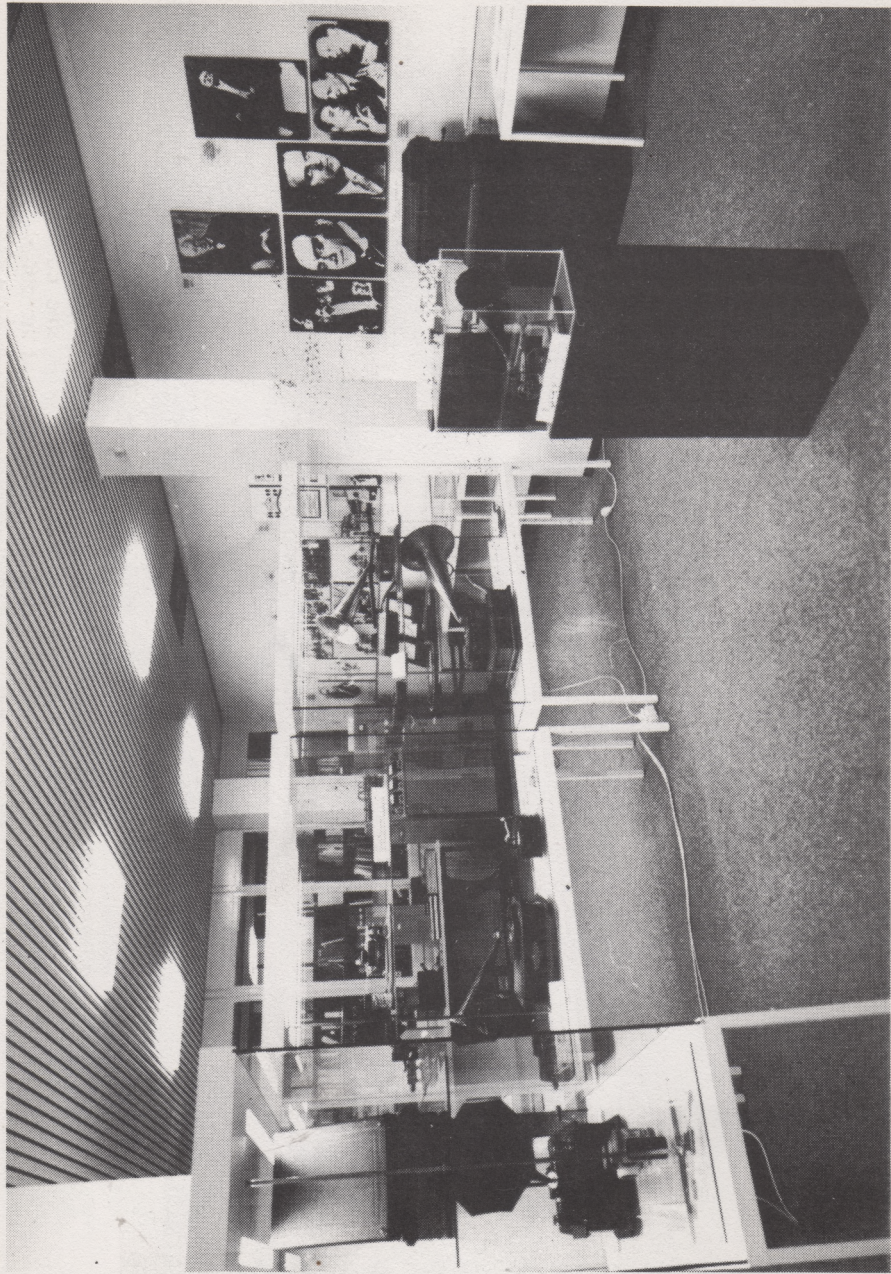
A memory going back to the year 1888. It was my very first day at school and beside me stood my friend Sammy Berliner. The teacher asked him: "What's your name?" "Sammy Berliner" came the reply. "Then you go and sit on the front bench in the class," said the teacher. "That's where the Berliners always sit." Sammy grew up to be a fine and talented man. He died tragically in the First World War...

© Polydor International 1974.

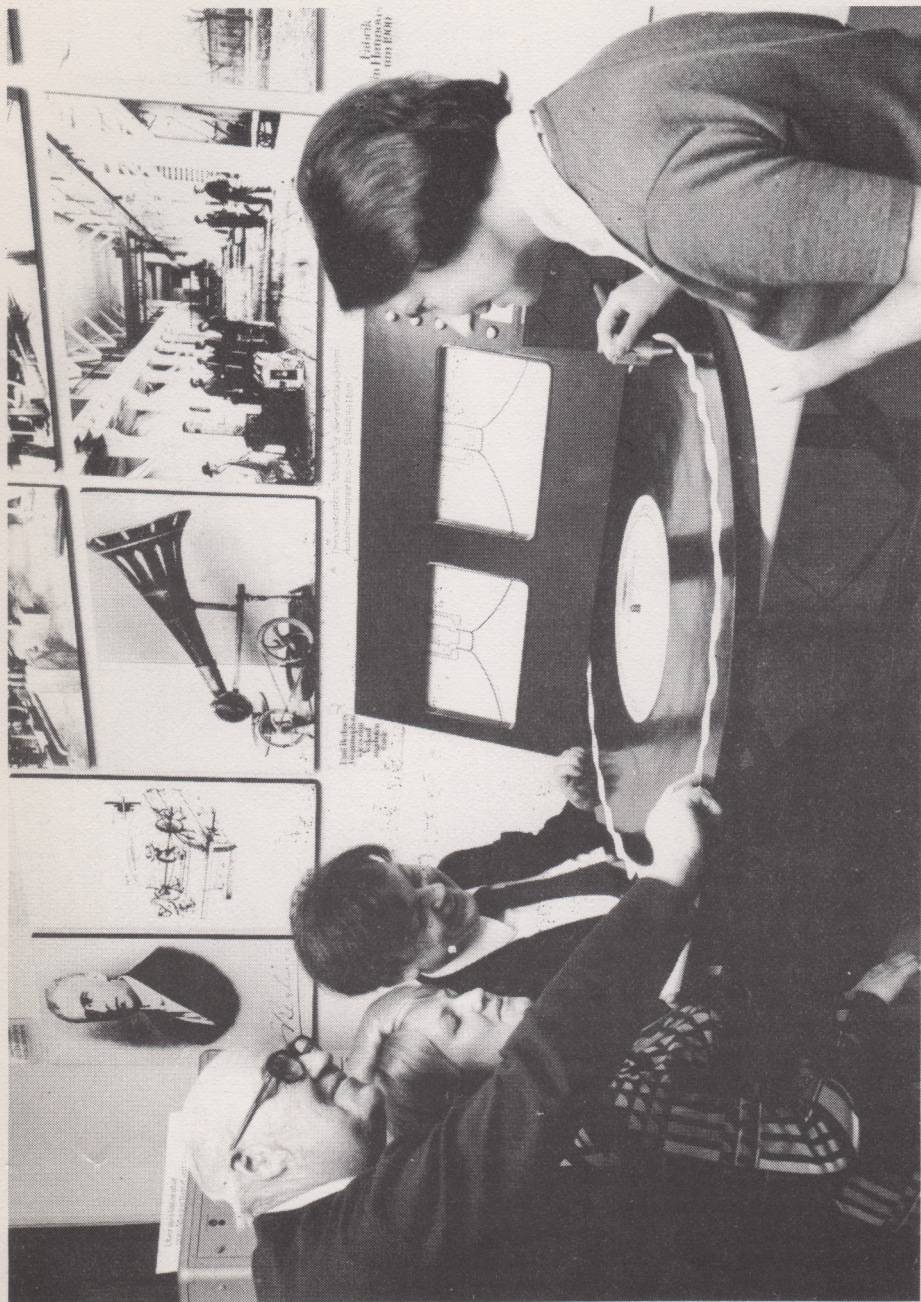


Dr. Gerd Schöttler, "curator" of the newly-opened Polydor International Information Centre in Hannover, demonstrates the greatest treasure in the company's extensive collection of gramophones and phonographs: an original Emil Berliner gramophone. The gramophone is still in

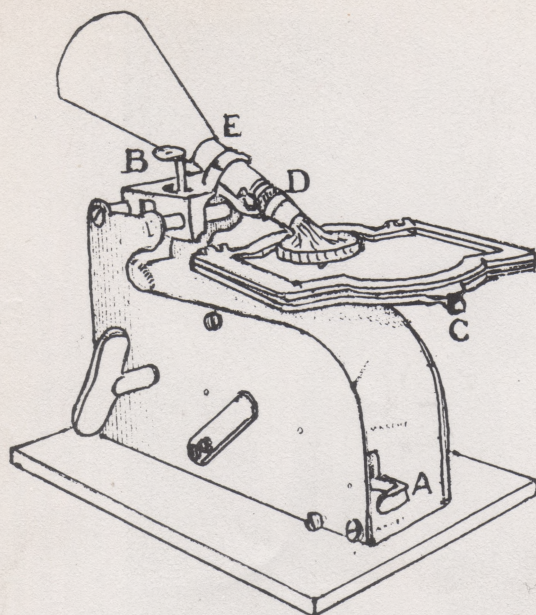
working order, but is kept in an air-tight, dust-free case to avoid the risk of damage. The famous Golden Gramophone, awarded on very rare occasions by Polydor International to people who have special relationships with the company, is modelled on this historic machine.



Special showcases display the many historic exhibits to maximum effect. But the new Information Centre is not just a museum: beside the many items documenting the company's past, it also shows visitors the latest developments in gramophone record technology.



This larger-than-life gramophone record, designed by Dr. Schöttler himself, shows visitors to the Information Centre — in this case members of the Hanover staff — how the grooves transmit the different impulses which make up stereophonic sound.



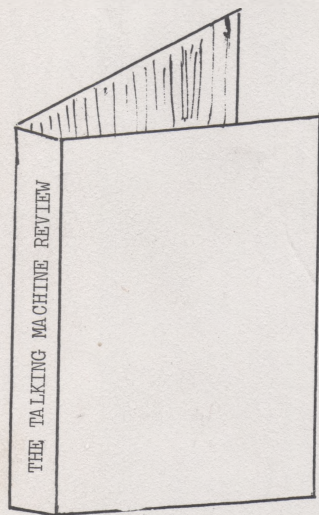
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